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ISU Symphony Orchestra

Glenn Block Director/Conductor

Illinois State University

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Music Department
Illinois State University

ISU SYMPHONY ORCHESTRA

MUSIC FROM THE MOVIES

Glenn Block, *Music Director and Conductor*

Jon Feller, *Assistant Conductor*

Twelfth program of the 1992-1993 season.

Braden Auditorium
Sunday Afternoon
October 4
2:00 p.m.

Overture to La Gazza ladra (1817) Gioachino Rossini
(1792-1868)

Performed in celebration of the composer's 200th birthday

Fantasy on Hungarian Folk Melodies Franz Liszt
(1811-1886)

Gellert Modos, *Piano*

An American in Paris (1928) George Gershwin
(1898-1937)

Intermission

from *Enigma Variations*, Op. 36 Edward Elgar
Nimrod (1857-1934)

Dedicated to the memory of Bernard Eichen (1927-1992)
ISU Professor of Violin, 1975-1991

Three Favorite Movie Scores

Theme from *Superman* John Williams
(arranged by Rothrock) (born 1932)

Music from *Phantom of the Opera* Andrew Lloyd Webber
(arranged by Custer) (born 1948)

Medley from *Star Wars* John Williams
(arranged by Burden)

Next Symphony Orchestra Concert:
Friday, October 23, 8:00 p.m. Braden Auditorium
Brahms, *Haydn Variations*
Poulenc, *Gloria*—Civic Chorale with Bonnie Pomfret, *Soprano*
Mozart, *Concerto in A Major, K. 488*—Jean-Pierre Marty, *Piano & Conductor*

Overture to La Gazza ladra Gioachino Rossini
The title *The Thieving Magpie* suggests just another comic opera from the pen of Rossini, the prince of operatic comedians, and yet we know that he also wrote many serious masterpieces in the genre. The plot was based on a supposedly true tragic story of an innocent servant girl who was executed for stealing a silver spoon that had, in fact, been stolen by a magpie. In the French village where this took place, the townspeople, having discovered the girl's innocence too late, instituted an annual Mass for her soul, which was known for many years as the "Magpie" Mass.

An Italian opera in 1817 had to have a happy ending, but not until the audience had been moved to a flood of tears, especially during the second-act prison scene, from the which the Allegro of the Overture is taken.

Fantasy on Hungarian Folk Themes Franz Liszt
Between the years 1849 and 1861, Franz Liszt, the greatest virtuoso pianist in the world put aside his showman's ambitions and devoted his time towards serious composition. This extraordinary metamorphosis took place, it is believed, as he approached his fortieth year and felt the need to renew his creative faculties. The serious works for piano included the two piano concertos (1855 and 1857.)

Contemporary with the two piano concertos is the *Fantasy on Hungarian Folk Themes*, in reality, a piano and orchestra adaptation of the *Fourteenth Hungarian Rhapsody* for solo piano. As a composition, the *Fantasy* is essentially a decorative display piece for the piano. Liszt distributes the melodic materials between piano and various instruments of the orchestra in such a way that the great and heroic adventures of the Hungarian Magyars are described with nostalgia, impatience and fever.

An American in Paris George Gershwin
In March, 1928, Gershwin set out on his fifth trip to Europe with members of his family. In his luggage were sketches for a new orchestral composition commissioned by Walter Damrosch, then conductor of the New York Symphony Society. When Gershwin finally settled in Paris, visiting famous contemporary musicians and composers (Milhaud, Ravel, Stravinsky and others), he called his new work *An American in Paris*. To Gershwin, as to most tourists, the squeaky-high French taxi horns sounded irresistably Parisian, exotic and suggestive of the chaos of French traffic. By November he completed the orchestration and included his own informal description of the work.

This new work, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six, though the themes are all original. My purpose here is to portray the impression of an American visitor in Paris, as he strolls about the city, and listens to various street noises and absorbs the French atmosphere.

The opening gay section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend perhaps after strolling into a cafe and having a couple of drinks, has succumbed to a spasm of homesickness. This blues rises to a climax followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impressions of Paris. Apparently the homesick American, having left the cafe and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant.

The recent history of Gershwin orchestral performances has demonstrated that although Gershwin was active in orchestrating much of his own orchestral compositions, the editors at the publishing firm, Harms and Co., which owned the publication rights to his early works, felt his "Hollywood"/pops style of orchestration needed assistance. F. Campbell-Watson, staff editor at Harms therefore undertook his own orchestrations of the *Concerto in F*, the *Cuban Overture*, and *An American in Paris*.

Today's performance is a result of research undertaken in the summers of 1991 and 1992 at the Library of Congress in Washington, D.C. with support of an ISU Faculty Research Grant. Original sketches for Gershwin's own orchestrations of *An American in Paris* were used as a source to correct and restore the sound of Gershwin's original composition. This newly corrected and restored orchestration heard today has been used in recent performances this past season of the Philadelphia Orchestra under Charles Dutoit.

Notes by Dr. Glenn Block

Violin

Sarah Gentry, *Concertmaster*
Carlene Easley, *Principal*

Second Violin

Elisabeth Honn
Jodi Larson
Rebecca Mertz
Jonathan Monhardt
Caroline Ng
Christopher Parker
Deborah Paulsen
Cindy Rocke
Chris Spoons

Viola

Heather Neaveill, *Principal*
Jon Feller
Elizabeth Harvey

Cello

Bo Li, *Principal*
Maria Cooper
Jennifer Holtman
Kyungmi Lim
Rebecca Pokorney
Amy Wiegand

Double Bass

Brian Dollinger, *Co-Principal*
Michael Govert, *Co-principal*
Cliff Hunt
Jin Kangzhong
Nicholas Murray
Gretchen Wells

Harp

Susan Leavenworth

Saxophone

Toby Veach
Chris Peterson
Keith Carlson

Flute

Kimberly McCoul, *Principal*
Valerie Crull
Julie Long, *Piccolo*

Oboe

Karla Ilten, *Principal*
April Faires
Melissa Gustafson, *English Horn*

Clarinet

Mandy Fey, *Principal*
Jamian Green
Larry VanMersbergen, *Bass Clarinet*

Bassoon

Jeffery Womack, *Principal*
Amy Rous
Christopher Harrison, *Contrabassoon*

Horn

Rachel Bettin, *Co-Principal*
Kent Baker
Eric Kaiser, *Co-Principal*
Nancy Traut, *Co-Principal*

Trumpet

Timothy McCoul, *Principal*
Jerry Mohlman
Troy McKay

Trombone

Kathy Hoff, *Principal*
Ken Haylock
Matthew A. Kastor, *Bass Trombone*

Tuba

Edward A. Risinger, *Principal*

Timpani & Percussion

Todd A. Fugh, *Co-Principal*
Fonda Ginsburg, *Co-Principal*
David Jones
Timothy Ryan
Sean Batson

Synthesizer courtesy of Horine's Piano Plus.